DISC previews the three-week French season

THE BEATLES ARE ALL SET TO HIT PARIS AS OLYMPIA STARS!

Paris awaits The BEATLES—seen here in their costumes for their Christmas Show at Finsbury Park Astoria—and they could easily conquer the French capital.

THE BEATLES are all set to hit the Paris scene with as much force as they attacked the British pop market. When they appear at the famous Olympia Theatre they will do a 25-minute spot topping the bill—over top French star Sylvie Vartan. And France is going Beatle-crazy already—two weeks before the four Liverpool boys fly over for their three-week season.

All over the French capital city, hoardings are plastered with posters advertising the visit of The Beatles, with large photographs and a list of the group's songs which will be featured in the show.

For the first time ever, French television sent a film team to Britain to prepare a special programme to be put out before The Beatles arrive next Tuesday. This programme will be part of French television's "Seven Days In The World" series giving viewers a chance to see and hear the group before they start their Parisian stint.

• articles

Television papers and magazines generally have featured The Beatles extensively in their columns. They published articles full of details and information and accompanied by many photographs of the four, including those of them meeting Royalty.

They have also had coverage in the daily Press. Paris daily "Aurore" sent a writer to Britain to interview them. The reporter came back full of praise for The Beatles. He even saw French fans copying the famous Beatlecuts all over France!

Michel Etevenot, who is handling all security arrangements for the trip, said that plans were well in hand for dealing with fans at the Olympia.

"When The Beatles step on to the Olympia stage on January 15," he said, "one hundred police will be waiting ready to deal with any fans who get out of hand." In addition, many plain clothes police will mingle with the Olympia audience.

"I know many British fans are coming over for the opening, but we don't anticipate any trouble from them," said Monsieur Etevenot.

• star spot

The Beatles are to appear for 25-30 minutes at the star spot at the end of the show.

Are The Beatles likely to adapt themselves to French audiences by doing numbers in French? A spokesman for The Beatles said that obviously it was desirable if they could do this but there were many difficulties and no decision on this had yet been made.

FROM PIERRE ROBIN IN PARIS

C and W — By Owen Bryce

THIS IS A MUST FOR BLUES FANS

Jack Elliott

Talking Woody Guthrie

Talking Columbia Blues; Pretty Boy Floyd; Ludlow Massacre; Talking Miner Blues; Hard Travelling; So Long, It's Been Good To Know You; Talking Dustbowl Blues; 1913 Massacre; Rambling Blues; Talking Sailor Blues.

(Topic 12T93)★★★★★

WHEN Jack Elliott was 20 he met Woody Guthrie, probably America's greatest folk singer. They lived, roomed and wandered together for the best part of the next six years, packing only "guitars and razors."

Jack learned from Woody and imitated his every mannerism both vocally and physically. So much that Woody said he sounded "more like me than I do."

When Ramblin' Jack came to this country five years ago he was heavily under Woody's influence. I understand that he has changed his style somewhat during the last few years, moving over to the lighthearted styles of Jesse Fuller and the better country and western singers.

This one was recorded in England during his long stay. Five of the songs feature the "talking blues" style so beloved of Guthrie and found in many of America's best folk singers. Jack Elliott is a master of this. With the other excellent tracks added, this is a must for all who like the American folk scene as much as I do.

Cowboy Copas

Opry Star Spotlight On Cowboy Copas

Sleepy Eyed John; Loose Talk; Sweet Lips; The Twenty-Fourth Hour; Mental Cruelty; Wings Of A Dove; A Satisfied Mind; Sixteen Fathoms; The Rebel-Johnny Yuma; Now That You're Gone; That's All I Can Remember; Flat Top Pickin'.

(Ember CW 105)★★★★★

THIS memorial album for Cowboy Copas is up to his best standards and includes two duets with Dottie West—**Mental Cruelty** and **Loose Talk.**

Copas shows not only what an excellent singer he was but also how well he played the guitar and how well he could write. **Now That You're Gone** is one of his; so is **Flat Top Pickin'** which he performs as an instrumental.

The only let down was **Sixteen Fathoms,** a dramatic narrative which has Copas going deep down—not only in the sea but in the singing.

Hat-trick Hollies spring into 1964

By Laurie Henshaw

THE hat-trick Hollies—three singles to date and every one a winner—are already taking the dawn of 1964 in their stride.

Contracts have been finalised this week for The Hollies to make their first major tour, with Adam Faith—see centre pages. On January 16, they make their screen bow when Frankie Vaughan's "It's All Over Town" opens at the Odeon, Marble Arch—and they kicked off the New Year in fittinng style with two BBC "Top of the Pops" shows, on New Year's Day and last night (Wednesday).

Add to these credits the release of their first LP, "Stay With The Hollies"—issued this month on Parlophone—and you can understand the boys' springy step and grins of optimism.

Optimism

"We're certainly looking forward to that tour," Allan Clarke told me during the rehearsal of last weekend's "Saturday Club." Allan is the featured vocalist who writes The Hollies' song material with the leader, guitarist Graham Nash.

"We have never done a theatre tour in a big-name package before—it's been all one-night stands. Now, we shall be getting additional and very valuable experience and a chance to meet new people. It *does* get a bit monotonous travelling around with the same faces," he grinned.

The boys had just made an overnight dash from Bristol to the BBC's Playhouse Theatre for the "Saturday Club" recording. Immediately after, they were off to Manchester. That's the pattern these days—dashing up and down the country, with very little time for relaxation.

But they did say—with one voice — that by hook or by crook they intended to get to see "It's All Over Town." Said Frank Clarke, road manager and brother of Allan: "The Hollies did two numbers for the film, but only 'Now's The Time' was left in. 'Little Lover' must have got lost in the cutting room floor. The Springfields had one cut, too.

Gun crazy

"But we had a great time making the film and we're looking forward to see how it turned out."

When the boys *do* get time to relax—mostly off-stage—they practise fast draws. Says Allan: "It all started after we saw Sammy Davis doing his gun-slinging act on a Palladium show. Now we've all got guns—including airguns. Eric (Haydock) has managed to get hold of a real leather holster. Now we're all looking out for one just like it."

Some of The Hollies are quite fast draws already. But to go before they catch mercury-fingered Sammy Davis.

On records, though, it may be a different thing. Certainly, hit-wise—"Stay" has this week shot up from 28 to 13!—they have given Sammy more than a good run!

Ringo' Dodd gets a country flavour

KEN DODD wore a gold lamé Beatle jacket and that famous fly-away hair was nestling under a dark Beatle wig. Tight, tapered trousers and pointed-toe shoes completed the costume—for this was 'Ringo' Dodd, rockster of the new age, just one hilarious role Ken plays in his current Christmas show at Liverpool's Royal Court Theatre.

It was hard for anyone to imagine "Ringo" being serious for two consecutive seconds—but Ken pulled off the wig, relaxed in an armchair and told me about his new record "Eight By Ten" which is released tomorrow (Friday).

"It's something different from the usual ballads I've recorded in the past," Ken told me. "This has got a distinctive country flavour."

The song, which is the story of a boy looking at a picture of the girl he loves—which is in a frame eight inches by ten—was written by Bill Anderson, who penned Ken's last hit "Still," which, despite the upsurge in beat, did very well in DISC's chart for many weeks.

"I'm listening to songs all the time, of course," Ken went on. "This one was originally recorded by the composer Bill Anderson as a monologue on an American label.

"It was played over the phone to me while I was having a couple of days at home in Knotty Ash in November. I liked it tremendously. I said straight away—that's for me.

"But I thought the ending of the song was just a bit too sad, so we changed it to give a bit of hope. I recorded the song in the middle of November—and I think I like it better than 'Still.'

"Later this year, I'd like to do another album featuring ballads and more songs with a country flavour. I'd also like to do a comedy LP."

Alan Walsh

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